

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

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A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by MIKOLAJ LUKE SMOLINSKI partial fulfilment of
the requirements for the degree of Master of Fine Art.

The University of Alberta

RELEASE FORM

NAME OF AUTHOR MIKOLAJ LUKE SMOLINSKI TITLE OF
THESIS FINAL VISUAL PRESENTATION DEGREE FOR
WHICH THESIS WAS GRANTED MASTER OF FINE ARTS
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In any creative activity, process encourages an on going dialogue between the artist and the activity - asking for a continuing re-evaluation of intent, content and the process itself. Printmaking, as a medium, reinforces this idea of continued dialogue as it promotes constant creative engagements between the technical stages of development. The artist is never fully in control of the creative act as they are only one part of a larger instant. The act of printing and reprinting etched plates through their various stages of development results in the on going transformation of the original image or creative moment.

It is maintaining this feeling of continued transformation or flux within the work that interests me. I have approached this idea by collecting a pool of small, related gestures from which I then selected a group to be re-examined on a larger scale as etchings. I worked with the idea that shifts in position, reversals of form and suggested space can greatly impact the physical presence of a work. A major concern throughout the entire process was to maintain a sense of freedom at each stage of the image development, thereby avoiding forced connotations or particular outcomes of the images. I felt the works could not become finite or fully defined, as this was not required of them.

The work engages the viewer as a never fully materialized presence, as though each image was a doorway suspended in an infinite moment of time. However, within that moment, the work is free to move, to become, to be, presenting a stillshot of a possibility, an echo of an echo. My own interest in sonics leads me to make a correlation between working with these visual works and working with generated sound as it reverberates through filters, different time signatures and spaces. Both being different mediums for a similar process.

The images themselves appear to elude to a more universal act of creation, to time and space, through some sense of a universal symbolic language. They are like relic scrolls imprinted with an old indecipherable knowledge, pointing to the vastness of possibilities within creative acts.

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I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Inhabitant	2002	Etching	172 x 88 cm
Insurance Value: 1,200.00			
1 st Movement	2002	Etching	172 x 88 cm
Insurance Value: \$1,200.00			

Slide List

Nick Smolinski
1st Movement
Etching 172 x 88cm 2002

Nick Smolinski
Resonant Still
Etching 172 x 88 cm 2002

Nick Smolinski
Sydeerial Moment
Etching 172 x 88 cm 2002

Nick Smolinski
Eonsiphon
Etching 172 x 88 cm 2002

Nick Smolinski
Nocturne
Etching 172 x 88 cm 2002

Nick Smolinski
Inhabitant
Etching 172 x 88 cm 2002

Nick Smolinski
Borden Wake
Etching 172 x 88 cm 2002

Nick Smolinski
Dusk Chorus
Etching 172 x 88 cm 2002

Nick Smolinski
Recurssion
Etching 172 x 88 cm 2002

Nick Smolinski
Reverberations
Lift Print (monotype) 14.5 x 7cm
80 pieces 2002

Nick Smolinski
Reverberations
Lift Print (monotype) 14.5 x 7cm
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